[148 cont.]

769 778 as duka, and a cult is dedicated to them. This worship is continued for some time, but only if the spirit has proved by means of cures, favorable harvests, and the like that it is malete, that is, possesses special power. Probably it is only after such manifestations of power, or in the case of particularly influential personalities soon after death, that the duka post is erected in the men's house. It is made from a certain tree, with which the spirit apparently is thought to have a special connection. The post is carved with decorations, its completion is announced by [534] blowing the triton horn, and a great dance celebration is held, [535] A pig is slaughtered, and the filets, along with other food, are [782] sacrificed, that is to say, laid in front of the post, but soon removed and eaten. During the celebration, which lasts several days, prayers for wealth, good harvests, etc. are addressed to the spirit. On the last day, leaves of the tree from which the [755] post was made are placed in the water, on the next morning, even before sunrise, another meeting takes place, and the water is then regarded as curative. Similar celebrations take place when the post is renewed. This does not happen very often, however, for frequently an old duka is neglected or forgotten with the advent of a new one imbued with much malete (4).

4. Codrington, p. 139. O'Ferrall, pp. 228f.

756 Every duka vouchsafes a man its special relations and support through the intercession of which one can influence the spirit for good or evil. Such a sorcerer is called meduka. As a rule he is a member of the family of the deceased, but [149] this is definitely confirmed in only one particular instance, that is, if a young child dies, the father becomes its meduka and announces his new position to the people by appearing in public in the company of another meduka (1). One of the principal functions of

1. Codrington, pp. 196, 201. O'Ferrall, pp. 223ff. Cf. also Joest in Baessler, p. 388.

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524 of hoops (?) and rope-pulling in which a flexible twig (probably a liana) serves as a rope (5). Edge-Partington shows a picture

5. Gaimard in D'Urville, p. 335.

of a toy, made of a folded strip of palm leaf, and a miniature fan, which is interpreted as a present for chiefs' children and probably is also a toy (6).

6. Edge-Partington, III, 65, No. 1, and I, 166, No. 10.

534 There seem to be very few musical instruments on the island group. The mention of the sounding rod in Dalrymple (7) is indisputable,

7. Dalrymple, p. 80.

whereas the naming of drums (8) is doubtful;

8. Ibid. and Burney, p. 153.

Fig. 64. Rattle of seed pods (leua, Berlin VI 16184, Thilenius Coll.; 62 cm. long.

Codrington says that they seem to be missing (9). Thilenius showed

9. Codrington, p. 336. The jew's-harp, according to Joest, Tagebuch, p. 83, is unknown. The stringed instrument illustrated in Balfour, Natural History of the Musical Bow, p. 79, comes from the New Hebrides, as he himself suspected, namely, from

[155 cont.]

534

Espiritu Santo: Edge-Partington, III, 60, No. 6. Similarly, the Panpipe, VI 16413 of the Berlin Museum, does not come from Santa Cruz, but from the central Solomons, perhaps Florida.

a rattle of bean-like seeds wedged between two sticks (Fig. 64) (10).

10. Cf. p. 208 concerning the possibility of recent spread.

[156] Plastic Art

532 The plastic art of the Santa Cruz Islanders is not on a high artistic level. Only in part and within certain limits is a rigid stylization of the human figure (Fig. 63) -- most perfectly in the faces on the dance clubs (Figs. 58 and 59) -- and of animal figures on bowls and headrests (Figs. 25, 28, and 29) accomplished, without, on the other hand, any real talent for naturalistic representation (1) being shown. [Fig. 65 appears

1. Cf. Fig. 25.

here.] Even the purely decorative plastic art, the artistic shaping of implements, etc., only in rare cases is at the high level of achievement found elsewhere in the South Seas, for example, in the case of the headrest in Figure 28, No. 4, on which the design is apparently a non-essential addition. Even less may we expect free artistic activity dissociated from utilitarian purpose, with the exception of religious representations. The only object that might possibly belong here is the cuttlebone carved in the shape of a fish (Fig. 65), but in this case, too, a definite religious purpose cannot be excluded.

In two-dimensional art, too, the natives of the group have practically no talent for color. Only comparatively rarely is red used; they are usually satisfied with a black drawing on a white or natural-colored background. Technically, the combination of carving and coloring is almost completely absent (2).

531

2. It occurs only on arrows. Otherwise, the oars show carved decoration

/210 cont./

535 shows a similar formation of the point and at the same time interesting ornamentation (5).]

5. [On the history of dance clubs in general, see the following article.] 1

524 Among the toys (6) there is a light bow, on whose string

6. [Ethn., I, p. 155.]

/211/ a bird, simply carved out of wood, slides up and down with a quivering motion (Fig. 58). Thilenius mentions a human figure made out of wood, which a person can make dance with his hand.
522 [On Pileni a common joke /Fig. 58 appears here/ is to tie the sleeping mat to the apron of the sleeper and then wake him up with a cry of alarm, whereupon he drags the mat behind him (1).]

1. [Coombe, p. 204.]

525 [534] There seem to be no musical instruments (2). As noise-

2. [Ethn., I, p. 155.]

making instruments, there are the simple dance rattle (Ethn., I, p. 155, Fig. 64) (3) and the rattle on the dance clubs, consisting

3. [The R.-J.-Museum also has a rattle of this kind in the Joest Collection, except that it is shorter, No. 4426, which hitherto has been erroneously put with the New Hebrides.]

of halved nuts.

535 533 [The songs that are sung at the dance festivals are performed by a principal singer while two choruses take up the

[Text continues on p. 128--Analyst]

1 [i.e. - Foy, W. Zur Geschichte der Tanzkeulen von den Santa-Cruz-Inseln. Ethnologica, Bd. II, pp. 215-238--Analyst]